

WHAT WELL-DRESSED WOMEN WILL WEAR

By ANNE RITTENHOUSE

Women's Earning Power Brings in Better Fabrics



A WINTER NOVELTY

Gown which shows the loose, hanging sleeve caught in below the elbow by a velvet band and finished with a bell-shaped cuff of peltry.

FROCK FOR EARLY SPRING

Dark blue serge with narrow skirt showing a cascade of black silk braid at sides. The braid forms the girdle, outlines the zouave jacket effect and edges the deep sailor collar.



TRENCH MUFLER

Made of burgundy velvet, to match hat which has crown of velvet and wide, black brim, tassels of burgundy silk cords.

In spending your money on clothes, cooperate with the designers by indorsing the slim silhouette, the short jacket and the elimination of as much wool as possible from a costume. For the rest, you can spend whatever money you feel you can afford. Remember that it is not extravagance, but a form of charity, to keep this money moving so that it reaches to the uttermost corners of society where women and children are gathered to make a living wage.

There is no diminution in the brilliancy of fashions. Both France and America are working hard to assist the government to stimulate women's desire for clothes. The new things which have been put out in the shops, some of which came from Paris and others which have been designed in this country, show a straight line that is charitably kept from attenuation by a cascade at the side of the skirt, a swirling design in braid, a great sash weighted with ornament. This is pure camouflage.

Draperies Are Voluminous, But Foundations Scanty

There is really little perceptible difference between the silhouette of the gowns launched for January and those that have prevailed since September.

There is no appeal to be careful with drapery, and as it can be made of tulle, chiffon, Georgette crepe and net of all weaves, there is a disposition for evening wraps and gowns to resolve themselves into floating clouds, in order to hide the fact that the foundation of the frock or the wrap is made of a scanty amount of material and clings closely to the figure.

On the new clothes there is less embroidery than has prevailed for four years. A splendid piece of it will be made as the lower part of a bodice which has a bib and half sleeves of chiffon, and again it will touch up an Oriental sash which swatches the waistline, but it is not massed over the surface of clothes as it was.

There is a tendency to go back to the old handwork known as cut-out embroidery. We saw the beginning of this movement last summer in colored linen frocks, and we shall probably see more of it at Palm Beach in February. Silk, velvet and taffeta are now cut out by a stamping process in ornate designs, and the edges of these are carelessly overwhipped with a silk thread.

While there is some embroidery and worsted threads, the idea is taboo when carried out in a lavish way. It is said that there are so many odds and ends left over from worsted yarn, which are not needed by the knitters, that it is quite simple and not unpatriotic to use them up in all manner of ornamentation, and so when one sees a gown that is flecked with colored wool and has splashing embroidery of it at sleeves and belt there is no use of getting hysterical over it. The pieces that go to make it can be picked from the waste-basket.

The dressmakers seem to prefer the lavish use of braid to any other kind of applied ornamentation. The wide, closely woven variety known as Hercules and the tiny thread known as soutache are both splashed over clothes with a generous hand. The extra wide, white Hercules braid is used for a rolling collar, cuffs and a broad belt on gowns of black and gray satin, as well as on frocks of serge and deeply colored woolen fabrics.

There seems to be no scarcity of metallic tissue and silver lace in the hands of dressmakers and on the shelves of the shops. They are probably some of the luxuries that have replaced necessities.

There are also several hundred yards of



THE NEW SHORT JACKET

Shows the ripple cape back, waistcoat and panels on skirt of soutache embroidery

black and silver and black and gold brocades. They were very expensive last year and they remain high in price, but they are used by the exclusive designers as an offset to the sombreness of too much dull velvet and satin.

They are particularly well used in evening wraps and gowns, but one has grown tired of these fabrics in millinery. The Russian hats which fit the head and flare outward, depending on their shape and not their trimming for their price and beauty, have been made of this metallic brocade all winter and were so popularly worn that the majority of women are weary of the style.

Metallic Brocades Best For Evening Wear

The same weariness comes in the use of this metallic brocade in combination with sturdier fabrics for coat suits and street frocks, but there is no feeling against it when it is splashed into view through the medium of evening apparel. It seems to belong there.

By the way, on one of the newest of these black velvet and silver brocade evening wraps there is a trench muffler of fur that wraps well around the neck and hangs in two long ends at the back. The wrap itself presents the appearance of an antique Chinese garment from the back, especially when the wearer lifts her hands. It was really one of the most successful garments worn at the Metropolitan Opera House.

There is wool in jersey cloth, and therefore it comes under the conservation decree and only 4½ yards at the maximum can be used for a gown. Unless a woman is very stout and tall she need not cavil at this measurement, for it can easily be turned into a gown

WRAP OF VELVET AND SILVER BROCADE

It was designed by Baron de Meyer and sold by Mrs. Benjamin Guinness for war charities. The back of it, when extended, appears like an antique Chinese garment. There is a muffler of fur that crosses in front and drops to the hem at the back.

(Above) HAT MADE FROM ODDS AND ENDS

Showing what can be done with pieces. Velvet, satin, chenille and ribbon combine to make the result.

that will make the figure graceful and well clothed.

Silk jersey is being offered on every side by the French designers, as well as by the dressmakers and shops over here, as a substitute for the early spring fabrics that have wool in them.

The persistency of this jersey cloth as a leading fashion, even though it was taboo last summer because of its commonplace cheapness, opens up a new channel of schoolgirls' frocks that every mother is eager to accept.

Tall, slim, awkward girls of fifteen are not easily clothed; they require certain lines and draperies that the more mature and firmly knit body does not need. They can stand combinations of materials better than the figure that has reached the age where a certain thickness and an ungovernable rotundity approach.

Therefore the jersey cloth, with its thread of wool and its surface that does not spot easily, does not wrinkle at all and sheds dust, is incorporated in the costumery of youngsters and offered by the smart dressmakers who cater almost exclusively to the schoolgirl segment of society.

Beige jersey cloth, which rather fills the

They are beginning to demand better material rather than cheap prices—New fashions launched for January show a slim silhouette camouflaged by drapery, immense sashes and cascades of braid—Brilliant evening wraps made from combinations of brocade and velvet give the appearance of Chinese garments—Hats and frocks made from the odds and ends



SCHOOLGIRL'S RED JERSEY FROCK

With suspenders, worn over white linen blouse with black velvet cravat. Black velvet Tam-o-Shanter to match.

shelves of the shops given over to this fabric, is of an agreeable color, but it is not always becoming, and as there is a great deal of home dyeing going on these days the beige is dipped into scarlet, blue or green coloring matter at the risk of the dyer and comes out in a brilliant winter shade for the young girl who does not like negative tones.

Scarlet jersey cloth is particularly favored by the dressmakers, as it can be combined with white and black without detriment to the coloring of the girl's face. Dark blue is also fashionable, and there is a certain shade of green which has something of the color of the linden leaf in it and which has a peculiar charm on the youthful figure that we have usually associated with that dull tone of Chinese blue which was so prevalent last summer.

AN AMERICAN buyer living in New York who represents a link of retail shops that stretch across the continent and who is said to have control over \$128,000,000 a year for the purchase of women's clothes should be a good authority on the buying power of the country. He is. He has gone over the entire situation as it confronts us, with the new year and a great war. Here is what he says:

"The facts and figures which I have show that the women in the country have more money to-day than ever before in our history. Hundreds of thousands of these women will be in a financial position to buy the kind of clothes they have always wanted, which is of the better grades and garments better than they have ever worn."

Now, mind you, this is the statement of a man who represents that vast merchandise which we find outside of the exclusive dressmakers and high-priced shops. He knows what the women throughout the country desire to buy, and when he makes the statement that the demand for cheap fabrics and shoddy materials is beginning to wane he represents a most interesting phase of commercial activity.

The great nations which make women's clothes through the process of immense organizations have flooded the world with cheap and perishable apparel. They have catered to a desire on the part of hundreds of thousands of women to buy what is smart and new rather than what is durable.

Demand Coming for Simple And Durable Clothes

It is already perceptible, wherever masses of women have foregathered, that costly simplicity is the substitute for costly ornamentation. Soon will come the other upheaval in dress when women who buy inexpensive clothes will demand that the fabric endure.

It was all very well, during a period of enormous productivity on the part of the mills, to throw away \$18 on every new frock that suited the fancy and to discard it when the particular fashion in which it was made began to wane; but to-day we are girded for war, and the output of these mills is not intended to curry favor with women.

The appeal of the government for the use of only 4½ yards of wool in any costume has been met with a response that sounds like a cheer from the various associations that are banded together to provide apparel for women; but our anxieties are not especially involved on this question for the next six months. We have sufficient warm clothing to carry us through the cold winter, and we do not expect to need wool in our garments until next November. Therefore, as far as the women are concerned, the mills can do as they like for the year of 1918 with their output of worsted fabrics, but women are awakened to the fact that the mills have no time, no man power and no surplus to turn out millions of yards of shoddy fabrics which find pleasure for a moment in a woman's eyes.

Preaching a New Gospel Of Clothes

And it is these women, so the students of the new statistics affirm, who are demanding good materials for their clothes. It is said by those who know that women who paid \$15 for suits now pay \$30, and those who paid \$2 for a hat now pay \$10; and this change in money spending does not rest entirely on the fact that a dollar of 1914 is equal to 57 cents of 1918.

Here are the things that the government wishes us to say—those of us who appeal to you through the written word as we would like to appeal to you face to face.